



ben shahn

The Museum of Modern Art

BULLETIN: summer, 1947



East 12th Street. 1947. Tempera, 22 x 30". Collection Mr. and Mrs. Albert Hackett.

COVER: Drawing, 1947. Ink and brush, 9x12". Owned by the artist.

The Museum of Modern Art, 11 West 53 St., New York 19 Bulletin: Vol. XIV, Nos. 4-5. 1947

ben shahn

ACKNOWLEDGMENT

This special issue of the *Museum Bulletin*, devoted to the retrospective Shahn exhibition, is intended to serve as a supplement to the monograph on the painter recently published by *Penguin Books*.

The artist and his wife have been the greatest possible help in the preparation of the exhibition and in supplying much of the factual information which appears here and in the *Penguin* monograph.

I am equally indebted to the artist's dealer, Mrs. Edith Gregor Halpert of the Downtown Gallery, and to her associate, Charles Alan. Their patient and generous assistance has been invaluable.

I should also like to thank Alfred H. Barr, Jr., Editor of *Penguin Books'* series of monographs on living American artists, William S. Lieberman, who handled many details of the *Penguin* monograph, and Miss Dorothy C. Miller, who has acted as Assistant Director of the exhibition.

Lincoln Kirstein, one of the artist's earliest champions, some years ago deposited with the Museum the scrapbooks of the Harvard Society for Contemporary Art, with their illuminating material on Shahn's first exhibition outside New York, held by that Society in 1932. Lou Block has kindly made available the correspondence pertaining to the murals at Riker's Island which he and Shahn were commissioned to paint until academic opposition put an end to the project.

The artist wishes to express his gratitude to the late Edward B. Rown who, as Director of the Section of Fine Arts, Public Buildings Administration, U. S. Treasury, was responsible for the artist's most important mural commissions.

JAMES THRALL SOBY
Director of the Exhibition

CHRONOLOGY

- 1898 Born Kaunas, Russia.
- 1906 Arrived in America, lived with his family in Brooklyn.
- 1913-17 Employed as lithographer's apprentice during day, attended high school at night.
- 1919-22 Attended New York University and later City College of New York. Summer scholarships in botany at Woods Hole, 1921, 1922. Left City College 1922 to study at the National Academy of Design. Supported himself as lithographer until 1930, with interruptions.
- 1925 & 1927 Two trips to Europe. Traveled in France, Italy, Spain and North Africa. Influenced by School of Paris masters, especially Rouault.
- 1929-30 Returned to America 1929. First one-man exhibition at the Downtown Gallery, New York, 1930: watercolors and drawings of African subjects; three studio compositions in oil. Painted at Truro, Mass., mainly small beach scenes.
- 1931-32 Rejected conception of art as based on esthetic sensation, and decided to follow his instinct for story-telling and social commentary. Beginning of mature career: 10 lithographs to illustrate De Quincey's "Levana" from *Suspiria de Profundis*; 12 border illustrations for the Haggadah; 10 watercolors on the Dreyfus case; 23 gouache paintings on the trial of Nicola Sacco and Bartolomeo Vanzetti (convicted 1921 of the 1920 murder of a paymaster and his guard, executed 1927).
1932: Sacco-Vanzetti series shown at the Downtown Gallery and at the Harvard Society for Contemporary Art, Cambridge, Mass. Two panels on the Sacco-Vanzetti theme exhibited at the Museum of Modern Art, New York.
- 1932-33 Completed 15 gouache paintings and a tempera panel on the case of the persecuted labor leader, Tom Mooney. These works exhibited at the Downtown Gallery, admired by the Mexican muralist and easel painter, Diego Rivera, who hired Shahn as his assistant on the Rockefeller Center frescoes.
- 1933-34 Enrolled with the Public Works of Art Project: 8 tempera pictures on Prohibition.
- 1934-35 With Lou Block commissioned by the Federal Emergency Relief Administration to prepare murals for a main prison corridor at Riker's Island penitentiary, New York. Completed sketches approved by the Mayor and Commissioner of Correction, but rejected by the Municipal Art Commission as "artistically and in other respects . . . unsatisfactory and unsuitable for the location for which they were intended."

- 1935-38 Employed by Farm Security Administration as artist, designer and, briefly, as photographer. 1937-38 completed for this agency a single-wall fresco for the community center of a Federal housing development for garment workers at Roosevelt (formerly Jersey Homesteads), New Jersey. Shahn himself lives in this development. Also painted easel pictures, 1937-38.
- 1938-39 Shahn and his wife, Bernarda Bryson, commissioned by the Section of Fine Arts, Public Buildings Administration, U. S. Treasury, to paint 13 large fresco panels for the main lobby of the Bronx Central Annex post office, New York. Work completed August, 1939.
- 1939-40 Completed for Section of Fine Arts, P.B.A., U. S. Treasury, 9 scale sketches for projected series of murals on the Four Freedoms to be painted in the post office at St. Louis, Mo. Project rejected on political grounds, 1939. In 1939 executed for the same Federal agency an over-door panel on canvas for the Jamaica, Long Island post office. Many easel pictures. Exhibition at the Julien Levy Gallery, New York, 1940.
- 1940-42 Murals in fresco for the main corridor of the Social Security Building (now the Federal Security Building), Washington, D. C., commissioned by the Section of Fine Arts, P.B.A., U. S. Treasury.
- 1942-43 Designed posters as member of the graphic arts division of the Office of War Information. Only two posters published.
- 1943-44 Easel painting. Five posters for the Political Action Committee of the Congress of Industrial Organizations. Represented by 11 paintings in the Museum of Modern Art's "American Realists and Magic Realists" exhibition, 1943.
1944: exhibition of easel paintings at the Downtown Gallery.
- 1945-46 Director of graphic arts division of Congress of Industrial Organizations. Four posters for this organization. Easel paintings. 1946: included in exhibition of American painting at the Tate Gallery, London.
- 1947 Monograph in Penguin Modern Painters series, London and New York. Retrospective exhibition of 16 paintings, Mayor Gallery, London.
Retrospective exhibition of paintings, drawings, posters, illustrations and photographs, The Museum of Modern Art, Sept. 30, 1947-Jan. 4, 1948.

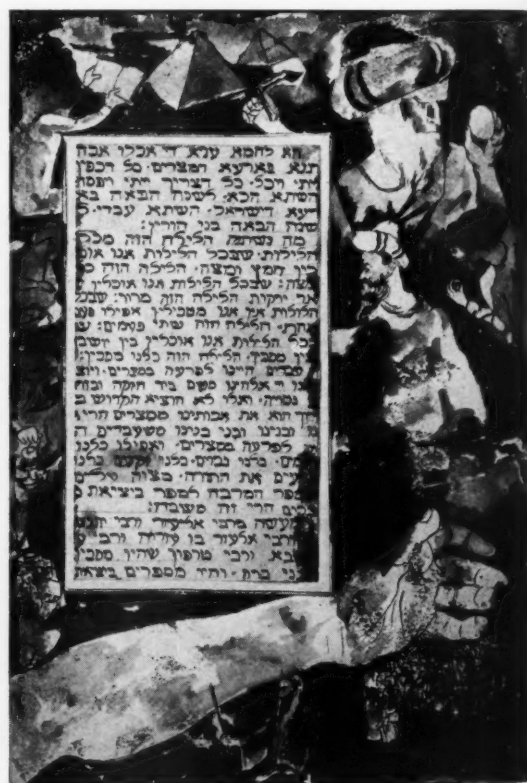
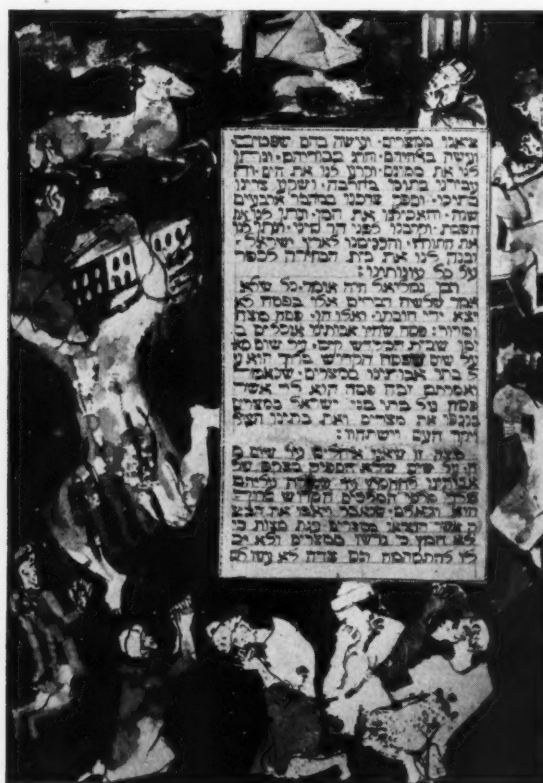
EXHIBITIONS

ONE-MAN SHOWS

- 1930 NEW YORK. Downtown Gallery. Apr. 8-27. Paintings and drawings.
 1932 NEW YORK. Downtown Gallery. Apr. 5-17. Passion of Sacco-Vanzetti.
 1932 CAMBRIDGE, MASS. Harvard Society for Contemporary Art. Oct. 17-29. Passion of Sacco-Vanzetti and the Dreyfus Case.
 1933 NEW YORK. Downtown Gallery. May 2-20. The Mooney Case.
 1940 NEW YORK. Julien Levy Gallery. May 7-21. Paintings.
 1944 NEW YORK. Downtown Gallery. Nov. 14-Dec. 2. Paintings.
 1947 LONDON. F. H. Mayor Gallery (for the Arts Council of Great Britain) Apr. 9-25. Paintings. (The 16 pictures reproduced in color in the *Penguin* monograph.) This exhibition subsequently shown by Brighton Art Gallery, Brighton, England (May 3-26), the Regional Office of the Arts Council of Great Britain, Cambridge (May 31-June 21), and City Art Gallery, Bristol (June 28-July 12).

GROUP SHOWS

A complete list of Ben Shahn's group exhibitions is on file in the Museum Library.



Two border illustrations for the *Haggadah*, 1931-32. Gouache, 11 $\frac{3}{4}$ x 8 $\frac{3}{4}$ ". The Jewish Museum.



SACCO-VANZETTI SERIES, 1931-32: The Passion of Sacco and Vanzetti. Tempera, 7 x 4'. The Downtown Gallery.



SACCO-VANZETTI SERIES, 1931-32: Demonstration in Paris. Gouache, $14\frac{1}{2} \times 9\frac{3}{4}$ ".
Collection Elmer Rice.



SACCO-VANZETTI SERIES, 1931-32: Bartolomeo Vanzetti. Gouache, $14\frac{1}{2} \times 11\frac{1}{2}$ ".
Collection Mrs. Edith Gregor Halpert.



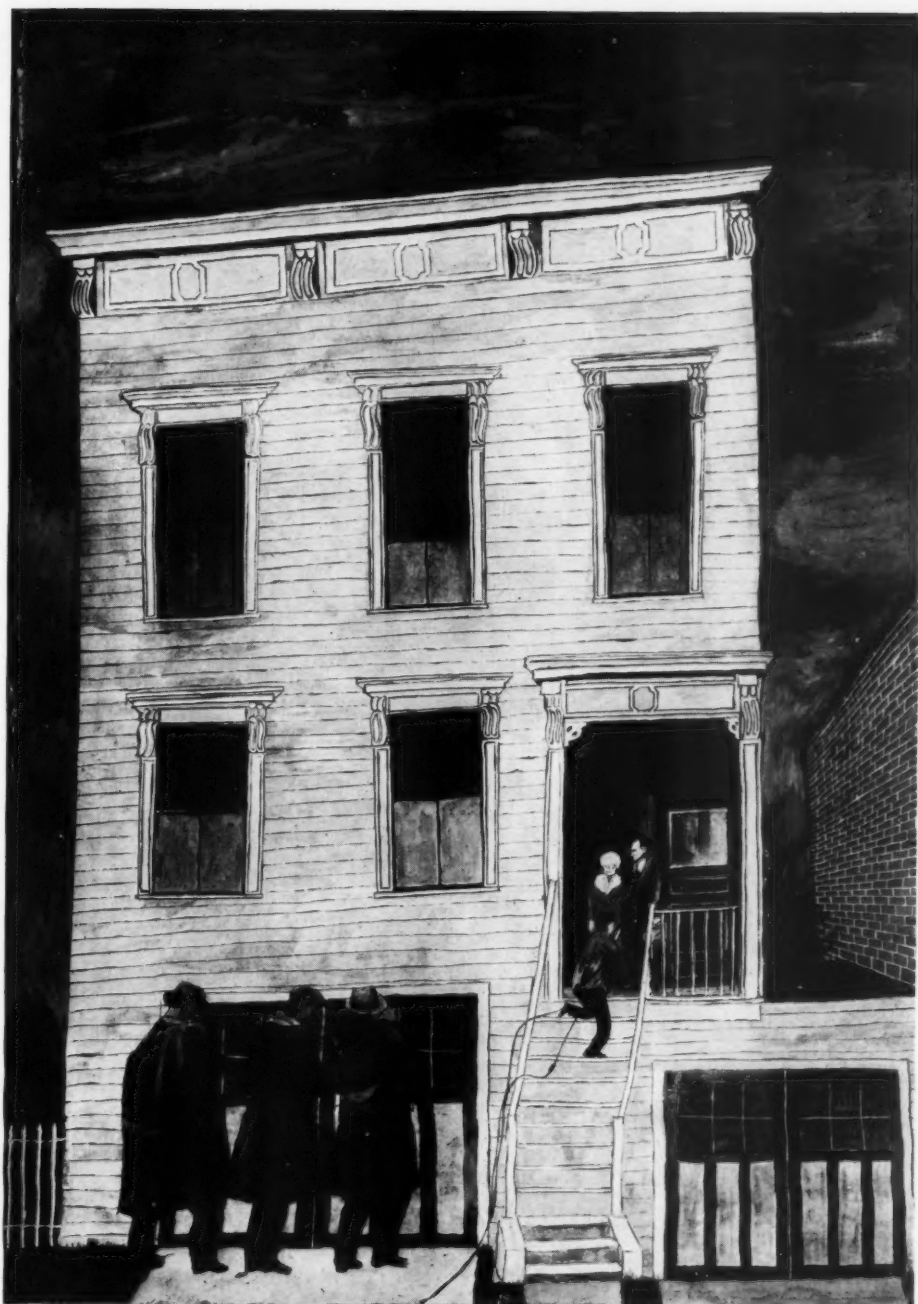
SACCO-VANZETTI SERIES, 1931-32: Judge Webster Thayer. Gouache.
Private collection. Not in the exhibition.



THE MOONEY SERIES, 1932-33: Apotheosis. Tempera, 24 x 65". Lent by the artist.



THE MOONEY SERIES, 1932-33. *Top*—The Defendants. Gouache, $14\frac{1}{2} \times 20\frac{1}{2}$ ". Collection Mr. and Mrs. Alfred Starr. *Below*—The Supreme Court of California. Gouache, $16 \times 24\frac{1}{8}$ ". Collection Thomas Dabney Mabry.



THE MOONEY SERIES, 1932-33: Walker Greets Mother of Mooney. Gouache, 22½ x 16". Collection Philip Shan.



THE PROHIBITION SERIES, 1933-34: Speakeasy Closed for Violation. Tempera, $16\frac{1}{4} \times 47\frac{7}{8}$ ". Public Works of Art Project, courtesy the Museum of the City of New York.



THE PROHIBITION SERIES, 1933-34: Parade for Repeal, with Jimmy Walker. Tempera, $16\frac{1}{2} \times 31\frac{3}{4}$ ". Public Works of Art Project, courtesy the Museum of the City of New York.



Study for Mural at Riker's Island Prison. Tempera. $10\frac{3}{4}'' \times 36\frac{3}{4}''$. Collection Heywood Hale Broun and Karl Fortress.

"In 1934 he [Shahn] and a fellow-artist, Lou Block, had been commissioned by the Federal Emergency Relief Administration to prepare murals for the penitentiary at Riker's Island, New York Harbor. The commission involved months of research . . . its iconographic plan was to show on opposite walls of a main prison corridor the contrasting aspects of old and reformed penal methods. The completed sketches, almost entirely Shahn's work, were approved by the Mayor and the Commissioner of Correction, but were rejected by the academic-minded Municipal Art Commission in 1935 . . . and the project was abandoned." p. 9, *Penguin* monograph.

YEARS OF DUST



RESETTLEMENT ADMINISTRATION
Rescues Victims
Restores Land to Proper Use

Years of Dust. 1936. Poster (lithograph), 37 $\frac{7}{8}$ x 25". Executed for and distributed by the Resettlement Administration.



Mural. Roosevelt, New Jersey, 1937-38. Commissioned by Farm Security Administration.

These are details from a continuous, single-wall fresco in the Community Center of a Federal housing development for garment workers (formerly Jersey Homesteads, now Roosevelt, New Jersey). Shahn himself lives in the development. The mural's theme is the benefits of unionization and community planning.

Left: Einstein leads a procession of immigrants down a gangplank to American soil, away from Jew-baiting Germany. *Center:* unorganized garment workers press clothes by hand in a bleak, dark building. *Right:* community planning, as exemplified by Jersey Homesteads. The entire mural is reproduced in the *Penguin* monograph, plate 6.



Sunday Football. 1938. Tempera, 16 x 23½". Estate of Herman Shulman.



Jesus Exalted in Song. 1939. Tempera, 22 x 30". The Downtown Gallery.



Seurat's Lunch. 1939. Tempera, 19 $\frac{7}{8}$ x 29 $\frac{7}{8}$ ". The Pepsi-Cola Company.



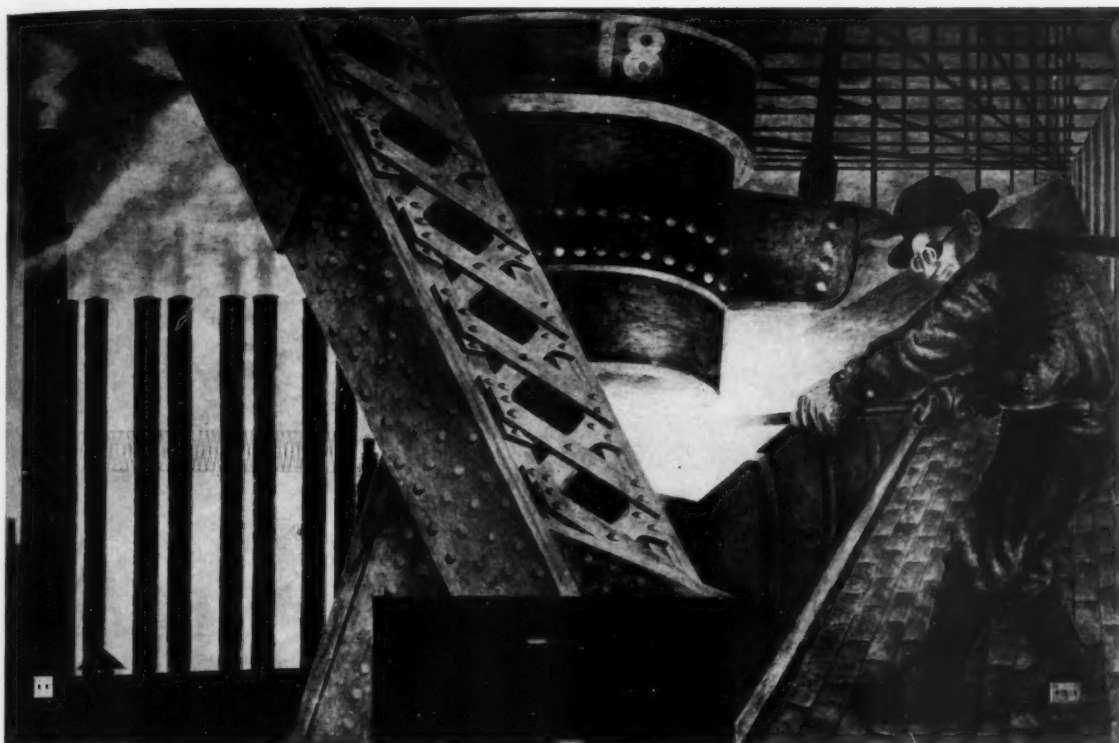
Spring (Democracies Fear Peace Offensive). 1940. Tempera, 15 x 22". Collection Mr. and Mrs. Earle Ludgin.



Textile Mill Worker



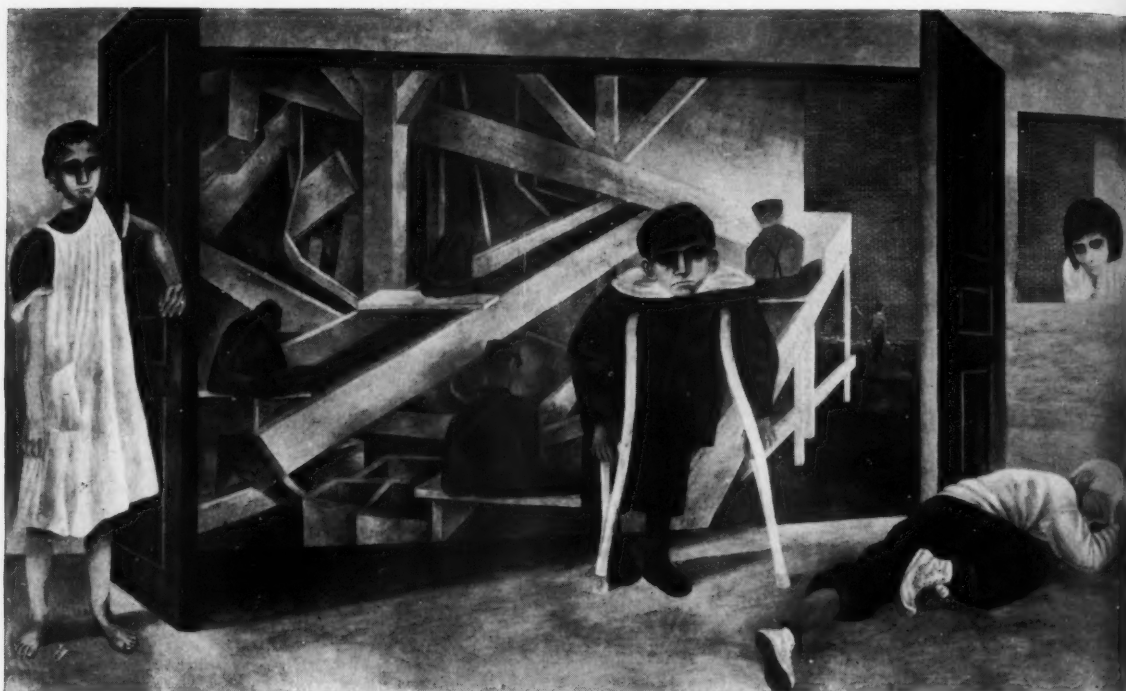
Farmer



Industrial Worker

Opposite and above: Three panels from the fresco murals in the Bronx Central Annex post office, New York, 1938-39. Commissioned by the Section of Fine Arts, Public Buildings Administration, U. S. Treasury.

In contrast to the mural at Roosevelt (p. 17), with its insistent social message, the thirteen panels in the Bronx post office give a panorama of American agriculture and industry—city and country, factory worker and farmer. “My idea,” the artist says, “was to show the people of the Bronx something about America outside New York.”



Social Security Murals, Washington, D. C., 1940-42 (detail). Commissioned by the Section of Fine Arts, Public Buildings Administration, U. S. Treasury.

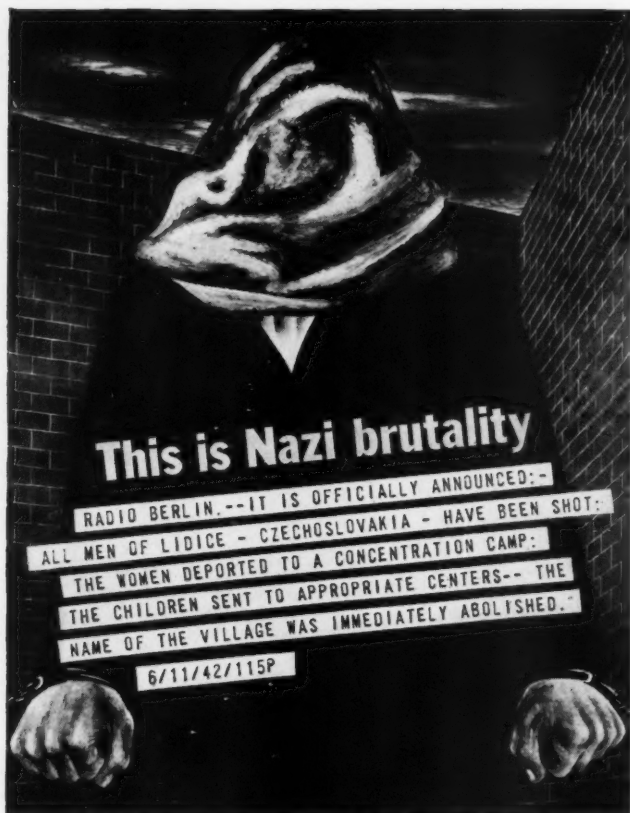
On this wall of the main corridor of the Federal Security Building are three fresco panels showing those whom Social Security may most benefit—the young, the crippled (above), the dispossessed (central panel), the old and poor (third panel). In these murals Shahn has sometimes used motifs from his easel pictures, as in the case of the lonely ballplayer above (see *Vacant Lot*, plate 16, *Penguin* monograph).

Social
This o
as affe
(above
young



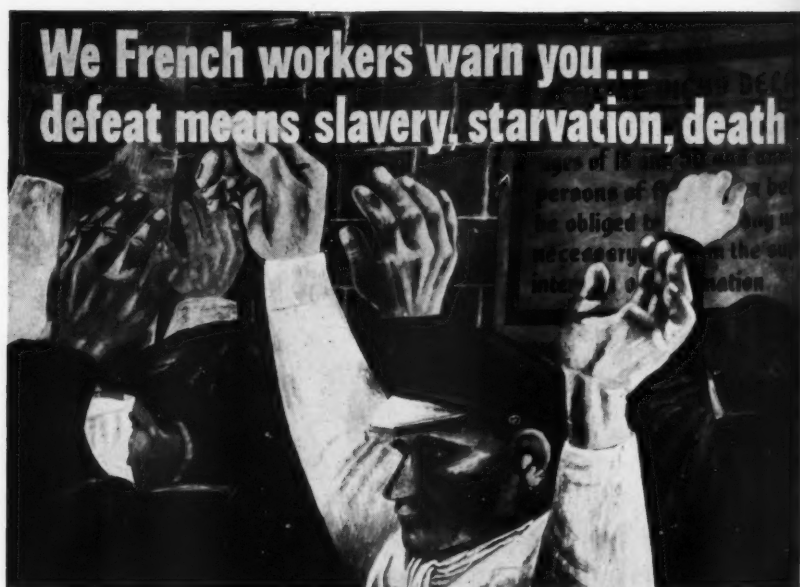
Social Security Murals, Washington, D. C., 1940-42 (detail).

This opposite wall of the corridor is covered by a fresco which is an exultant tribute to American life, as affected by such reforms as Social Security. In the center the Family is flanked by home building (above) and agriculture on one side, by industrial construction and recreational facilities for the young on the other (see plate 14, *Penguin* monograph).



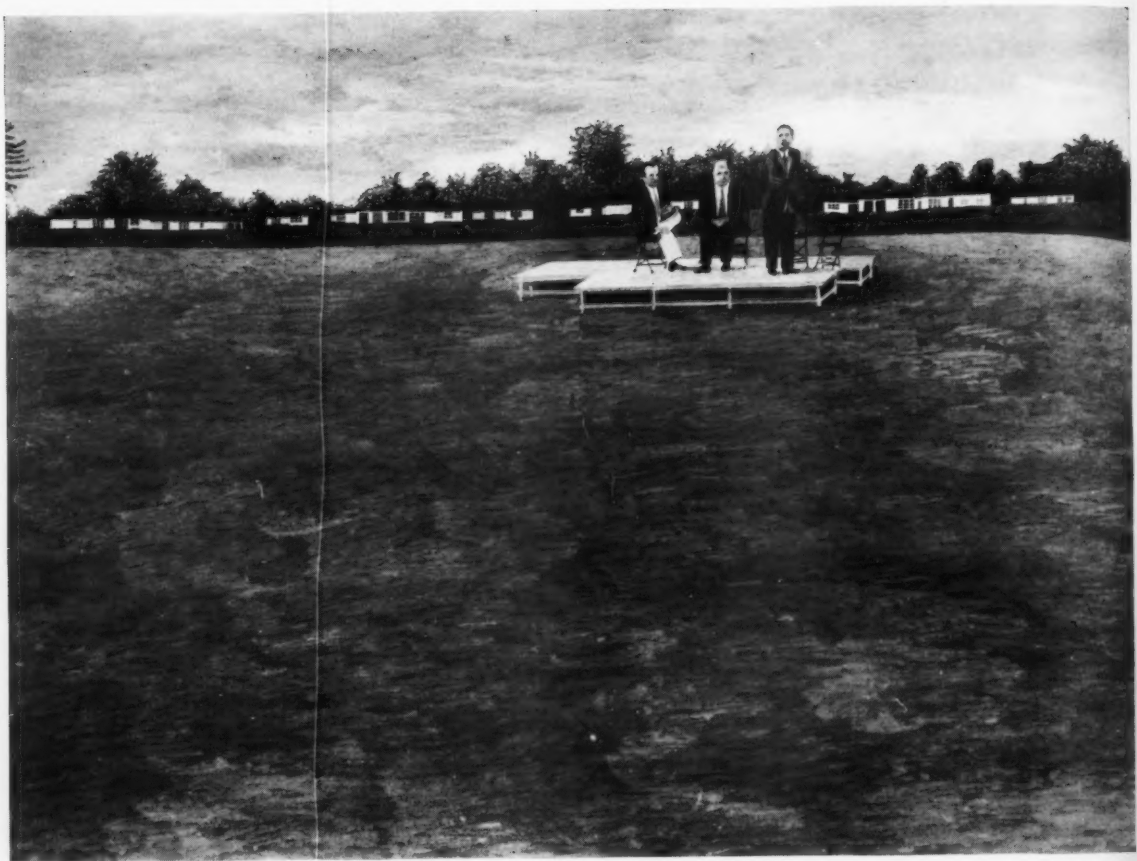
This Is Nazi Brutality. 1942. Poster (lithograph), 40 $\frac{1}{8}$ x 28 $\frac{1}{4}$ ". Executed for and distributed by the Office of War Information.

Below: We French Workers Warn You . . . 1942. Poster (lithograph), 28 $\frac{1}{2}$ x 39 $\frac{7}{8}$ ". Commissioned by the Office of War Information for the War Production Board. Gift of the War Production Board.





For All These Rights We've Just Begun To Fight, Register, Vote. 1946. Poster (lithograph), 29 x 38 $\frac{1}{8}$ ". Executed for and distributed by the C.I.O. Political Action Committee.



Fourth of July Orator. 1943. Tempera, 22 x 30". Private collection.



Italian Landscape, I. 1944. Tempera, 28 x 36". The Walker Art Center.



Italian Landscape, II. 1944. Tempera, 20 $\frac{3}{4}$ x 30". Collection Charles Alan.



Ohio Skyline. 1945. Tempera, 10 x 25 $\frac{3}{4}$ ". Collection Dr. and Mrs. Michael Watter.



Ohio Magic. 1945. Tempera, 26 x 39". The Downtown Gallery.



Morning. 1943. Tempera, $5\frac{3}{4} \times 13\frac{1}{4}$ ". The Phillips Memorial Gallery.



Father and Child. 1946. Tempera, 40 x 30". Private collection.



For Full Employment After the War, Register, Vote. 1944. Poster (lithograph), 30 x 39 $\frac{7}{8}$ ". Executed for and distributed by the C.I.O. Political Action Committee.



We Want Peace, Register, Vote, 1946. Poster (lithograph), 41 $\frac{1}{4}$ x 27".
Executed for and distributed by the C.I.O. Political Action Committee.



Nearly Everybody Reads the *Bulletin*. 1946. Tempera, 22 x 30". The Downtown Gallery.



Renascence. 1946. Tempera, 22 x 30". United States Department of State.



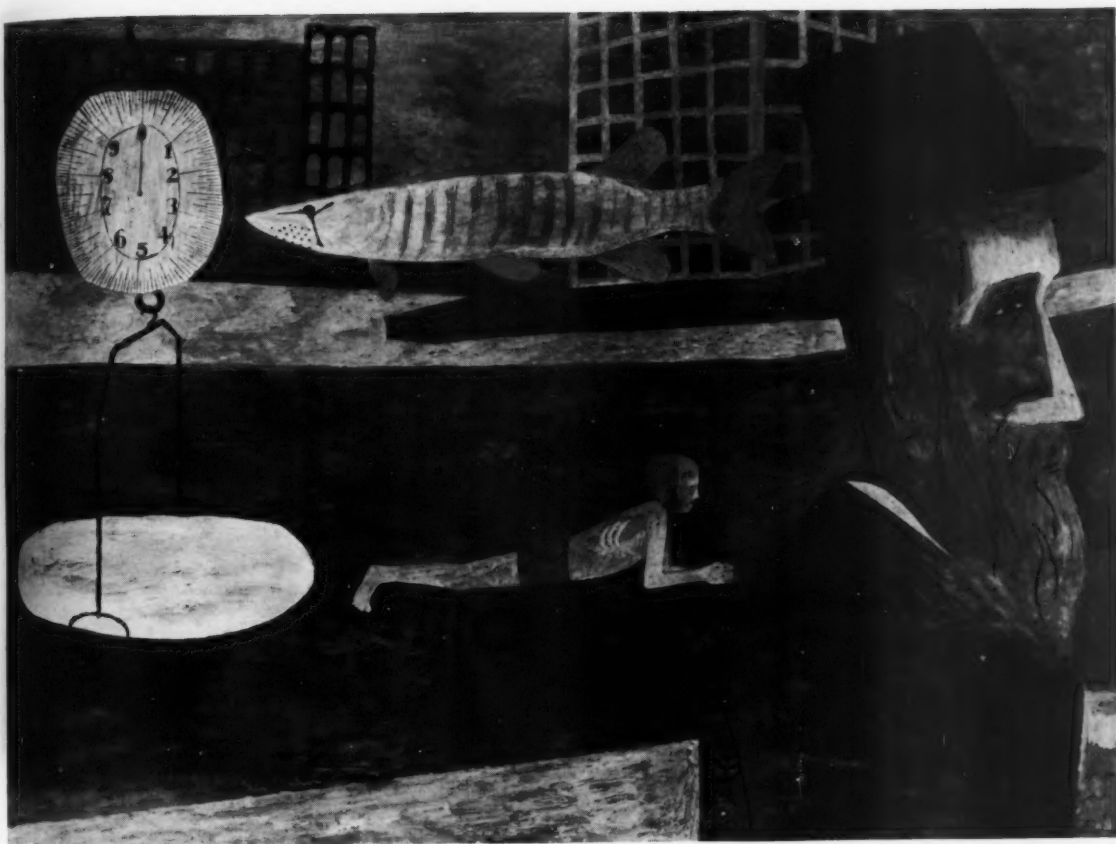
Spring. 1947. Tempera, 17 x 30". The Downtown Gallery.



The Violin Player. 1947. Tempera, 40 x 26". The Downtown Gallery.



Trouble. 1947. Tempera, 24 x 36". The Downtown Gallery.



New York. 1947. Tempera, 36 x 48". The Downtown Gallery.

CATALOG

* Reproduced herewith; ** reproduced in the *Penguin* monograph.

BOOK ILLUSTRATION

Six border illustrations for the *Haggadah*, 1931-32
Watercolor and tempera, average size $11\frac{3}{4} \times 8\frac{1}{2}$ "
The Jewish Museum, New York

* Two pages illustrated, p. 6

SACCO-VANZETTI SERIES, 1931-32

* *The Passion of Sacco and Vanzetti*
Tempera, 7 x 4'

The Downtown Gallery, New York

** *Bartolomeo Vanzetti and Nicola Sacco*

Gouache, $10\frac{7}{8} \times 14\frac{3}{8}$ "

The Museum of Modern Art, Gift of Mrs. John D. Rockefeller, Jr.

* *Bartolomeo Vanzetti*

Gouache, $14\frac{1}{2} \times 11\frac{1}{2}$ "

Collection Mrs. Edith Gregor Halpert, New York

* *Demonstration in Paris*

Gouache, $14\frac{1}{2} \times 9\frac{3}{4}$ "

Collection Elmer Rice, Stamford, Conn.

THE MOONEY SERIES, 1932-33

* *Apotheosis*

Tempera, 24 x 48"

Lent by the artist

** *Two Witnesses: Mellie Edeau and Sadie Edeau*

Gouache, 12 x 16"

The Museum of Modern Art, Purchase Fund

* *The Defendants*

Gouache, $14\frac{1}{2} \times 20\frac{1}{2}$ "

Collection Mr. and Mrs. Alfred Starr, Nashville, Tenn.

** *Governor James Rolph, Jr., of California*

Gouache, $15\frac{1}{2} \times 12$ "

Collection Mr. and Mrs. S. J. Perelman, New York

* *Walker Greets Mother of Mooney*

Gouache, $22\frac{1}{2} \times 16$ "

Collection Philip Shan, New York

* *The Supreme Court of California*

Gouache, $16 \times 24\frac{1}{8}$ "

Collection Thomas Dabney Mabry, New York

** *My Son Is Innocent*

Gouache, $16\frac{1}{4} \times 12\frac{1}{8}$ "

Collection Mrs. Edward B. Rowan, Falls Church, Va.

THE PROHIBITION SERIES, 1933-34

** *W.C.T.U. Parade*

Tempera, $16\frac{1}{4} \times 31\frac{3}{4}$ "

* *Speakeasy Closed for Violation*

Tempera, $16\frac{1}{4} \times 47\frac{7}{8}$ "

* *Parade for Repeal, with Jimmy Walker*

Tempera, $16\frac{1}{2} \times 31\frac{3}{4}$ "

Public Works of Art Project, courtesy the Museum of the City of New York

THE RIKER'S ISLAND MURAL PROJECT, 1934-35

* *Study for Mural at Riker's Island Prison*

Tempera, $10\frac{3}{4} \times 36\frac{3}{4}$ "

Collection Heywood Hale Broun and Karl Fortess, New York.

EASEL PAINTINGS

** *Scott's Run, West Virginia*, 1937

Tempera, $22\frac{1}{2} \times 28$ "

The Whitney Museum of American Art

* *Sunday Football*, 1938

Tempera, 16 x $23\frac{1}{2}$ "

Estate of Herman Shulman, Stamford, Conn.

** *Sunday Painting*, 1938

Tempera, $16\frac{1}{8} \times 24$ "

Collection Mrs. Ben Shahn

* *Jesus Exalted in Song*, 1939

Tempera, 22 x 30"

The Downtown Gallery, New York

** *Self Portrait Among the Churchgoers*, 1939

Tempera, 20 x $29\frac{1}{2}$ "

Collection Richard Loeb, New York

** *Vacant Lot*, 1939

Tempera, 19 x 23"

The Wadsworth Atheneum, Hartford, Conn.

* *Seurat's Lunch*, 1939

Tempera, $19\frac{7}{8} \times 29\frac{7}{8}$ "

The Pepsi-Cola Company

** *Handball*, 1939

Tempera, 24 x $33\frac{1}{4}$ "

The Museum of Modern Art, Mrs. John D. Rockefeller, Jr. Fund

** *Willis Avenue Bridge*, 1940

Tempera, $22\frac{1}{4} \times 30\frac{1}{2}$ "

Collection Lincoln Kirstein, New York

- * *Spring (Democracies Fear Peace Offensive)*, 1940
Tempera, 15 x 22"
Collection Mr. and Mrs. Earle Ludgin, Hubbard Woods, Ill.
- ** *Pretty Girl Milking the Cow*, 1940
Tempera, 22 x 30"
Collection Edgar Kaufmann, Jr., New York
- ** *Self Portrait When Young*, 1943
Tempera, 19 $\frac{3}{4}$ x 27 $\frac{1}{2}$ "
Collection Miss Celia Hubbard, New York
- * *Fourth of July Orator*, 1943
Tempera, 22 x 30"
Private collection
- ** *Girl Jumping Rope*, 1943
Tempera, 16 x 24"
Collection Richard Loeb, New York
- ** *Peter and the Wolf*, 1943
Tempera, 6 x 9 $\frac{1}{2}$ "
Collection Mr. and Mrs. Joseph Louchheim, N. Y.
- * *Morning*, 1943
Tempera, 5 $\frac{3}{4}$ x 13 $\frac{1}{4}$ "
The Phillips Memorial Gallery, Washington, D. C.
- * *Italian Landscape, I*, 1944
Tempera, 28 x 36"
The Walker Art Center, Minneapolis, Minn.
- * *Italian Landscape, II*, 1944
Tempera, 20 $\frac{3}{4}$ x 30"
Collection Charles Alan, New York
- ** *Welders*, 1944
Tempera, 22 x 39 $\frac{3}{4}$ "
The Museum of Modern Art, Purchase Fund
- ** *The Red Stairway*, 1944
Tempera, 18 x 24"
The City Art Museum, St. Louis, Mo.
- ** *Cherubs and Children*, 1944
Tempera, 15 $\frac{1}{2}$ x 23 $\frac{1}{2}$ "
The Whitney Museum of American Art
- ** *Four Piece Orchestra*, 1944
Tempera, 18 x 24"
Collection Mr. and Mrs. S. J. Perelman, New York
- ** *Reconstruction*, 1945
Tempera, 26 x 39"
The Whitney Museum of American Art
- ** *Death on the Beach*, 1945
Tempera, 10 x 14"
Collection Mr. and Mrs. Sidney Berkowitz, San Antonio, Texas
- ** *Pacific Landscape*, 1945
Tempera, 25 $\frac{1}{2}$ x 39"
Private collection
- ** *The Blind Accordion Player*, 1945
Tempera, 26 x 39"
Collection Mr. and Mrs. Roy R. Neuberger, N. Y.
- ** *Liberation*, 1945
Tempera, 30 x 39 $\frac{1}{2}$ "
Private collection
- * *Ohio Magic*, 1945
Tempera, 26 x 39"
The Downtown Gallery, New York
- * *Ohio Skyline*, 1945
Tempera, 10 x 25 $\frac{3}{4}$ "
Coll. Dr. and Mrs. Michael Watter, Pineville, Pa.
- ** *Carnival*, 1946
Tempera, 22 x 30"
Collection Mr. and Mrs. Benjamin Tepper, Plainfield, New Jersey
- * *Father and Child*, 1946
Tempera, 40 x 30"
Private collection
- * *Renascence*, 1946
Tempera, 22 x 30"
United States Department of State
- ** *Hunger*, 1946
Tempera, 40 x 26"
United States Department of State
- * *Nearly Everybody Reads the Bulletin*, 1946
Tempera, 22 x 30"
The Downtown Gallery, New York
- Oak Ridge*, 1946
Tempera, 10 x 16"
Lent by the artist
- * *East 12th Street*, 1947
Tempera, 22 x 30"
Collection Mr. and Mrs. Albert Hackett, Los Angeles, Calif.
- * *Spring*, 1947
Tempera, 17 x 30"
The Downtown Gallery, New York
- * *The Violin Player*, 1947
Tempera, 40 x 26"
The Downtown Gallery, New York
- * *Trouble*, 1947
Tempera, 24 x 36"
The Downtown Gallery, New York
- * *New York*, 1947
Tempera, 36 x 48"
The Downtown Gallery, New York

DRAWINGS

- ** *Girl Jumping Rope*, 1943
Ink, 22 x 30"
Private collection
- Girl Jumping Rope*, 1946
Ink, 12 $\frac{5}{8}$ x 17 $\frac{5}{8}$ "
Collection Miss Betty Chamberlain, New York

Boy on Porch, 1946
 Ink, 10 x 16"
 Collection Dr. Cotter Hirschberg, Denver, Col.
Man Reclining, 1946
 Ink, 18 x 24"
 Collection Lawrence Allen, New York
Susanna and the Elders, 1947
 Ink and watercolor, 22 x 30"
 Collection Edward Wormley, New York
The Violinist, 1947
 Ink, 31 x 23"
 Collection Mr. and Mrs. William Ward, New York

A selection of additional drawings.

POSTERS FROM THE MUSEUM COLLECTION

- * *Years of Dust*, 1936
 Lithograph, 37 $\frac{7}{8}$ x 25"
 Executed for the Resettlement Administration
- * *We French Workers Warn You . . .* 1942
 Lithograph, 28 $\frac{1}{2}$ x 39 $\frac{7}{8}$ "
 Commissioned by O.W.I. for the War Production Board
 Gift of the War Production Board
- * *This is Nazi Brutality*, 1942
 Lithograph, 40 $\frac{1}{8}$ x 28 $\frac{3}{4}$ "
 Executed for and distributed by O.W.I.
- * *For Full Employment After the War, Register, Vote*, 1944
 Lithograph, 30 x 39 $\frac{7}{8}$ "
 Executed for and distributed by the C.I.O. Political Action Committee
Break Reaction's Grip, Register, Vote, 1946
 Lithograph, 41 $\frac{1}{8}$ x 27 $\frac{3}{8}$ "
 Executed for and distributed by the C.I.O. Political Action Committee
- * *For All These Rights We've Just Begun to Fight, Register, Vote*, 1946
 Lithograph, 29 x 38 $\frac{1}{8}$ "
 Executed for and distributed by the C.I.O. Political Action Committee
- ** *Warning! Inflation Means Depression, Register, Vote*, 1946
 Lithograph, 41 $\frac{1}{8}$ x 27 $\frac{3}{8}$ "
 Executed for and distributed by the C.I.O. Political Action Committee
- * *We Want Peace, Register, Vote*, 1946
 Lithograph, 41 $\frac{1}{4}$ x 27"
 Executed for and distributed by the C.I.O. Political Action Committee
 Gift of S. S. Spivack, New York

PHOTOGRAPHS

A selection of photographs taken by the artist.

BIBLIOGRAPHY

The form is modeled upon that used by The Art Index. For example, item 43 means that an article by John D. Morse titled Ben Shahn contains 12 illustrations and will be found in the Magazine of Art, volume 37 number 4, pages 136 to 141 in the issue of April 1944.

Abbreviations: * item is in the Museum Library; Ag August; Ap April; D December; F February; il illustration(s); Ja January; Je June; Jy July; Mr March; My May; N November; no number(s); O October; p page(s); S September.

BERNARD KARPEL

- * 1. ABELL, WALTER, Industry and painting. Magazine of Art 39no3:88 Mr 1946.
 The use of artists in advertising, with Shahn's design for the Container Corporation as magazine cover.
- * 2. Aftermath of war, a portfolio of paintings by Ben Shahn. Til(col) Fortune 32no6:169-72 D 1945.
- * 3. AMERICAN ARTISTS CONGRESS, INC. Second annual membership exhibition. lil New York, 1938.
 Catalog of exhibition held at John Wanamaker's, May 5-21.
- * 4. ART INSTITUTE OF CHICAGO. News release. Ap 15 1946.
 Announcement of jury for 57th annual, consisting of O. M. Pleissner, Ben Shahn and J. I. H. Baur.
- * 4a. ARTS COUNCIL OF GREAT BRITAIN. Ben Shahn, 1947.
 Catalog of an exhibition held at the Mayor Gallery, London, May 1947, and circulated in England Je-Jy 1947, listing 16 paintings.
- * 5. B., H. L. Reviewer discusses Ben Shahn's portrait work. lil [1932?]
 Unsourced clipping in scrapbooks of the Harvard Society for Contemporary Art.
- * 6. Ben Shahn: Downtown gallery. Art News 31no33:5 My 13 1933.
 Review.
- * 7. BERDANIER, PAUL F. Social justice—bah! Magazine of Art 31no8:492,494-5 Ag 1938.
 Letter to the editor on the "grotesque" character of murals by Biddle and Shahn.

- 7a. BLOCK, LOU [Correspondence file relating to the Riker's Island murals] 1934-35.
A collection of original letters from the artists to the commissioning agencies.
- * 8. BREUNING, MARGARET. Ben Shahn looks upon the seamy side. *lil Art Digest* 19no5:17 D 1 1944.
Review of Downtown gallery exhibition.
- * 9. The Bronx—a typical treasury competition. *lil Art Digest* 12no17:26 Je 1 1938.
Ben Shahn and Bernarda Bryson win competition for Bronx central annex post office.
- * 10. BROOKLYN MUSEUM. International watercolor exhibition, fourteenth biennial. *lil* 1947.
Catalog of exhibition held Ap 16-Je 8 1947.
- * 11. Call for an American artists' congress. *Art Front* 1no7:6 N 1935.
Resolution, listing Shahn among the signers.
- * 12. CHARLOT, JEAN. Ben Shahn. *7il Hound and Horn* 6no4:632-4 Jy-S 1933.
Text reprinted, with the omission of four supplementary plates, in *Art from the Mayans to Disney* *lil* p189-92 New York, Sheed and Ward, 1939.
- * 13. ——— Murals for tomorrow. *2il. Art News* 44no9:20-3 Jy 1945.
14. COATES, R. M. New show at the Downtown gallery. *The New Yorker* 20:95 D 2 1944.
- * 15. COLUMBIA BROADCASTING CO. The eagle's brood; CBS documentary production. Mar. 5 1947.
Publicity pamphlet with cover design by Ben Shahn.
- * 16. CONNOLLY, CYRIL. An American tragedy. *New Statesman and Nation* 31no801:468 Je 29 1946.
Review of exhibition of American art at the Tate gallery.
- * 17. CONTAINER CORPORATION OF AMERICA. Modern art in advertising: designs for Container corporation of America. *2il(port., 1 col.)* Chicago, Paul Theobald, 1946.
Based on an exhibition at the Art Institute of Chicago; includes biographical summary.
- * 17a. CUMMINGS, EDWARD ESTLIN. Tom. New York, Arrow Editions, 1935.
Frontispiece in color by Ben Shahn.
- * 18. DAVIS, STUART. We reject—the art commission. *2il Art Front* 1no6:4-5 Jy 1935.
Protests the action of the Municipal commission on the Riker's Island mural.
- * 19. Downtown galleries. *Creative Art* 10no5:396 My 1932.
Review of the "Passion of Sacco-Vanzetti."
- * 20. DOWNTOWN GALLERY, NEW YORK. 33 moderns, the Downtown gallery exhibition . . . by thirty-three American contemporary artists. p[7] 1930.
Catalog of an exhibition held Ja 28-F 15, at the Grand Central galleries, listing 3 works by Shahn.
- * 21. ——— Paintings and drawings, Ben Shahn. 1930.
Catalog of an exhibition held Ap 8-27, listing 3 oils, 17 watercolors, drawings, and watercolors of mythological and biblical subjects.
- * 22. ——— The passion of Sacco-Vanzetti; exhibition of gouaches. 1932.
Catalog of an exhibition held Ap 5-17, which reprints Vanzetti's statement ("that agony is our triumph") and lists 23 works.
- * 23. ——— The Mooney case by Ben Shahn. 1933.
Catalog of an exhibition held My 2-20, with introduction by Diego Rivera.
- * 24. ——— Shahn paintings. 1944.
Catalog of an exhibition held N 14-D 2, listing 17 paintings and brief biographical data.
- * 25. ——— . . . Since 1943 . . . *lil* p[4] 1946.
Brochure listing "five important artists" handled by the gallery, with brief summary on Ben Shahn.
- * 26. ——— Downtown gallery, spring 1947, Ap 1-26 1947.
Catalog, with cover design by Ben Shahn.
27. DUFFY, PATRICK GAVIN. The official mixer's manual. 318p *il* New York, Messner, 1934.
Book-jacket by Ben Shahn.
- * 27a. FSA ignored in plea for removal of social security building art. *lil Washington Star* Je 27 1947.
- * 28. GELLERT, HUGO. We captured the walls! *Art Front* 1no1:6 N 1934.
On the proposed rejection of murals submitted for the Museum of Modern Art exhibition, including "Sacco and Vanzetti."
- * 29. GUTMAN, WALTER. The passion of Sacco-Vanzetti. *The Nation* 134:475 Ap 20 1932.
Review of the Downtown gallery exhibit.
- * 30. HARVARD SOCIETY OF CONTEMPORARY ART, CAMBRIDGE, MASS. Ben Shahn. 1932.
Catalog of exhibition of the passion of Sacco-Vanzetti and the Dreyfus case held Oct. 17-29, with brief essay on the artist.
- * 31. Heard at the galleries. Pictures on Exhibit 6no2:16 N 1944.
Review of Ben Shahn at the Downtown gallery.

32. Jersey painter gets decorating job in capitol. New York Herald Tribune O 31 1940.
The award for the Security Building mural.
33. Jews' struggle shown in mural at Homesteads. New York Herald Tribune sect.2:3 My 22 1938.
34. JOSEPHSON, MATTHEW. Passion of Sacco-Vanzetti. New Republic 70no907:275 Ap 20 1932.
35. Labor drives south; paintings and drawings: Ben Shahn. 7il(5col) Fortune 34 no5:134-41 N 1946.
- * 36. LANE, JAMES W. New pictures by Shahn; Theodore Lux. Art News 38no33:11 My 18 1940.
Review of Julien Levy exhibition.
- * 37. LEVY, JULIEN, GALLERY, NEW YORK. [Release on Ben Shahn and Theodore Lux exhibitions] May 1940.
No catalog issued.
- * 38. The living theatre. 5il. Theatre & Film 4no11: 24-5 Ap 1937.
"Sharecroppers . . . seen by the camera-eye of Dorothea Lange and Ben Shahn."
- * 39. LOUCHHEIM, ALINE B. Shahn feels deeply and sees clearly. 5il(port.,1col) Art News 43no15:18, 32 N 15-30 1944.
Includes portrait and Art News' *Who's Who*.
40. The Mooney case in pictures. New York Herald Tribune My 7 1933.
Review of Downtown gallery exhibit.
- * 41. Mooney theme. Art Digest 7no15:14 My 1 1933.
Review of Downtown gallery exhibit, reprinting part of Diego Rivera's preface.
- * 42. Morals in murals. Art Front 1no6:3 Jy 1935.
Comment on the Riker's Island penitentiary designs.
- * 43. MORSE, JOHN D. Ben Shahn: an interview. 12il Magazine of Art 37no4:136-41 Ap 1944.
Largely commentary by the artist on *Autobiography, Painting, Photography, and Murals*.
- * 44. ——— Henri Cartier-Bresson. Magazine of Art 40no5:189 My 1947.
Largely Ben Shahn's quoted opinions on the photographer.
- 44a. New Deal defeatism. 1il New York Daily Mirror p17 O 16 1944.
Editorial including criticism of Shahn poster "For full employment after the war" made for the CIO.
- * 45. NEW YORK, MUSEUM OF MODERN ART. American realists and magic realists. Edited by Dorothy C. Miller and Alfred H. Barr, Jr., with statements by the artists and an introduction by Lincoln Kirstein. p8, 52-3, 66 2il New York, 1943.
Catalog of an exhibition listing 11 tempera paintings by Shahn, with a statement by the artist, p52-3.
- * 46. ——— Modern works of art, fifth anniversary exhibition 1il p34 1934.
Catalog of an exhibition held N 20 1934-Ja 20 1935.
- * 47. ——— Murals by American painters and photographers. 2il p[42] 1932.
Catalog of an exhibition, with essay on mural painting by Lincoln Kirstein.
- * 48. NEWHALL, BEAUMONT. History of Photography. The Complete Photographer 6no31:2018 Jy 20 1942.
A note on the Federal Security administration program and personnel.
- * 49. LA PINTURA CONTEMPORANEA NORTEAMERICANA. 1il p162 New York, Museum of modern art, 1941. Catalog issued for a circulating exhibition for Latin American countries, prepared for the office of the Coordinator of Inter-American Affairs.
- * 50. The passion of Sacco and Vanzetti by Ben Shahn from a group of paintings of that title shown recently at the Downtown gallery. 9il Creative Art 10no6:450-1 Je 1932.
Reproductions only.
- * 51. Photos for art. 18il U. S. Camera 9no4:30-2,57 My 1946.
Includes commentary by Ben Shahn.
- * 52. Revolutionary art school. Art Front 1no3:3 F 1935.
Announcement of the John Reed Club school of art, listing Ben Shahn on its faculty.
- * 53. RINGEL, FRED J., ed. America as Americans seen it. 2il facing p186,261 New York, Literary Guild, 1932.
Includes brief reference in Holger Cahill's chapter on *American art today*. RIVERA, DIEGO. See bibl. 23,41.
54. S., K. G. Sacco-Vanzetti case in art. New York Times Ap 6 1932.
Comment on the Downtown gallery exhibition.

- * 55. ST. LOUIS. CITY ART MUSEUM. 38th Annual exhibition American painting. p28 1945.
Catalog of exhibit held F 10-Mar 12, 1945, also issued as 29no3-4 of the museum bulletin.
- * 56. Scenes from the living theatre—sidewalks of New York; photographs by Ben Shahn. 12il New Theatre 1no10:18-19 N 1934.
- * 57. SHAHN, BEN. *Levana and our ladies of sorrow*. 10 plates in folio. Brooklyn, Philip Van Doren Stern, 1931.
Ten original lithographs to illustrate De Quincey's essay, issued in an edition of 212 portfolios. Inserts include the text of the essay from *Suspiria de profundis* and a publicity sheet with brief biographical data.
— See also bibl. 43,44,45,51.
- * 58. Shahn best of 375. Art Digest 15no4:8 N 15 1940.
Mural competition for the corridor of the Social Security building.
- * 59. SOBY, JAMES THRALL. Ben Shahn. 32il(16col) London, Penguin books, 1947. (Modern American painters)
60. — Ben Shahn and Morris Graves. *Horizon Fall?* 1948.
To be published in the forthcoming American number.
- * 61. SOYER, MOSES. The second Whitney biennial. Art Front 1no3:7-8 F 1935.
Brief reference to Shahn's "seedy *Pillars of Society*."
- * 62. STOKES, I. N. PHELPS. [Comment and criticism: lugubrious and unpleasant] Magazine of Art 28no10:635 O 1935.
Letter to the editor, protesting Whiting's article (bibl. 67).
- * 63. U. S. NATIONAL GALLERY OF ART. INTER-AMERICAN OFFICE. . . . Watercolor-U. S. A. . . . lil p38-9,50 Washington, D. C., 1946.
"An exhibition and monograph arranged under the auspices of the Inter-American office . . . for circulation through Latin-American countries." Text in Spanish, English and Portuguese.
64. U. S. WORKS PROJECTS ADMINISTRATION. The Ohio guide, compiled by members of the Writers' program . . . il 634p New York, Oxford university press, 1940 (American guide series).
Includes photographs by Ben Shahn.
65. WADSWORTH ATHENEUM, HARTFORD, CONN. American painting and sculpture of the 18th, 19th & 20th centuries. p26 1935.
Catalog of an exhibition held Ja 29-F 19 1935.
- * 66. WALKER ART CENTER, MINNEAPOLIS. 110 American painters of today: the second annual purchase exhibition. lil p11 1944.
Catalog of an exhibition held Ag 18- S 11, with foreword and text by D. S. Defenbacher.
- * 66a. WILENSKI, REGINALD HOWARD. A London look at U. S. painting in the Tate gallery show. Art News 45no6:23-9 Ag 1946.
Shahn's *Liberation* mentioned and illustrated, p24.
- * 67. WHITING, PHILIPPA. Speaking about art: Riker's Island. 5il 28no8:492-6 Ag 1935.
Rejection by the Municipal art commission of mural sketches by Ben Shahn and Lou Block, with opinions by the prisoners.
- * 68. Whitman censored. Art Digest 13no7:14 Ja 1 1939.
Rev. Cox protests the "irreligious verse" on the mural decoration for the Bronx post office.
- * 69. WHITNEY MUSEUM OF AMERICAN ART. First biennial exhibition of contemporary American painting. lil p73,78 1932.
Catalog of an exhibition held N 22 1932-Ja 5 1933.
- * 70. — 20th century artists, a selection of paintings, sculpture and the graphic arts from the museum's permanent collection. lil 1939.
Catalog of an exhibition held S 13-D 4 1939.
- * 71. Your money bought these paintings. Look lil (col) p80-1 F 18 1947.
A criticism of the State Department cultural program.

Museum Notes

EXHIBITIONS

MIES VAN DER ROHE: Sept. 16-Nov. 23. Directed by Philip C. Johnson. (See Publications.)

USEFUL OBJECTS: Sept. 16-Nov. 23. Consisting of one hundred objects, ranging from 25¢ to \$100, of glassware, china, kitchenware, occasional furniture, lamps, fabrics, and miscellaneous items. Directed by Edgar Kaufmann, Jr., installed by Mies van der Rohe.

BEN SHAHN: Sept. 30-Jan. 4. Directed by James Thrall Soby.

YOUNG PHOTOGRAPHERS: Sept. 30-Nov. 30. Directed by Edward Steichen.

PUBLICATIONS

Mies van der Rohe, by Philip C. Johnson. This volume presents the first complete analysis and appreciation of the work of Mies van der Rohe, together with all of the architect's own writings. Primarily interested in the craftsmanship of architecture, his underlying concept of design is the direct utilization of the inherent esthetic and structural qualities of building materials. The logic of his artistic thinking helped bring order out of the confusion of the early twentieth century. Many photographs with descriptive text illustrate the artist's work from his revolutionary projects of the twenties to his recent designs which are setting new standards in America today. 208 pages; 190 plates; cloth; price \$7.50.

Ben Shahn, by James Thrall Soby, published by Penguin Books. 52 pages; 32 plates (16 in color); paper; price \$1.25.

Are Clothes Modern? Members who recall the provocative exhibition of that title at the Museum in 1945 will be interested to learn that Bernard Rudofsky, director of that exhibition, has prepared the material in book form. This essay on contemporary apparel has been published by Paul Theobald, Chicago. 241 pages, 8½ x 11", extensively illustrated. Price \$8.75. Members may purchase copies at a 25% discount.

Alfred Stieglitz Memorial Portfolio. Eighteen reproductions of the finest photographs of Alfred Stieglitz, printed by the Vitaprint process on separate sheets suitable for framing, size 12 x 16".

Again, by special arrangement with Twice a Year Press, the Museum is able to offer its regular 25% members' discount. The portfolio is bound in black cloth. Price \$12.50, less discount \$9.38.

O'KEEFFE COLOR REPRODUCTION

White Canadian Barn, 12 x 30" on format 15 x 33"; silk-screen; sale price \$12 unframed. 25% discount to Members of the Museum.

APPOINTMENTS

Edward Steichen, the distinguished American photographer, has been appointed Director of the Museum's Department of Photography. Under Mr. Steichen's leadership the Department will encourage the development of outstanding activities in the various fields of photography and give recognition to achievements in the art; bring together the best contemporary work in the various phases of creative photography in this country and abroad; and edit and organize international exhibitions.

In announcing the appointment Nelson A. Rockefeller, President of the Museum, said, "It is very gratifying to the Trustees and to me personally to have Mr. Steichen's acceptance of the Directorship of the Department. No one could bring greater achievement, experience, and enthusiasm to the position. Without question he is today America's foremost figure in the field of photography and for almost five decades has been one of photography's most vitalizing leaders . . .

"In Steichen we have the ideal organizer and director for he combines within himself the vitality and imagination usually associated with youth and the tempered judgment that comes only from experience. I am particularly pleased that the enlarged program for the Department, headed by Mr. Steichen, has the endorsement and support of the photographic industry."

Elodie Courter has resigned as Director of the Dept. of Circulating Exhibitions, and Porter A. McCray has been appointed the new Director of that Department. Mr. McCray, as former Chief of the Art Section, Coordinator of Inter-American Affairs, and later Director of the Inter-American Office of the National Gallery of Art, brings to his new work experience that will aid materially in developing the Department and its activities even beyond its present highly successful state.

In announcing the changes Monroe Wheeler, Director of Exhibitions and Publications, said, "The Department of Circulating Exhibitions has an admirable record of achievement. Under Miss Courter's guidance it developed, from very modest beginnings, a program of international prestige. It has made it possible for people throughout the U. S. and many foreign countries to enjoy and to participate in the Museum's program and has been a great help in the development of standards of taste and knowledge in the arts. Happily, Miss Courter has accepted a part-time position as consultant to the Department, in which her knowledge, experience, and talents will continue to benefit the Museum."

